



Photo of the Year Steve Choatie

No Speaker This Month Member Slide Show

Newsletter July 2012

**Club meeting
7 PM Tuesday
July 17, 2012
Social at 6 PM
Guests welcome
First meeting free.**

Beginner Tips

Top 10 Tips to Get Started in Photography

1. **Expensive gear is NOT a requirement.** Start your photography journey with the equipment you can afford and don't be tempted to spend huge money! The range of point and shoot cameras now available at very reasonable prices are really all you need to start. If you find that you want to go further with photography – then buy equipment as you can afford to advance.

2. **Stand firm.** Tripods, or monopods are a valuable and often underused accessory, regardless of the type of camera you have. They help you to stay still to take a photograph in tricky light and slow shutter speeds. They can mean the difference between a great day shooting and a mediocre one!



If you do suffer with a shake then definitely try using one. There are other ways to keep a camera still – try a small “bean bag” and rest the camera on it. Hold the camera against a steady door frame or handy pole – assuming there's one about! With a bit of ingenuity you can usually find something to help keep a steady camera.

3. **Keep your camera with you all the time.** I'm always saying this (I may not obey my own “rules” sometimes and usually regret it!), picture opportunities are everywhere if you learn to see them. IF you don't have a camera with you, make a mental note (or

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Club Website
www.nashvillephotographyclub.com

Quote
“To the complaint, 'There are no people in these photographs,' I respond, 'There are always two people: the photographer and the viewer.'”
Ansel Adams

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a written one is better!) and return to the scene in the hope that the picture is “still there”...

4. Make shooting lists. There are MANY opportunities for pictures. Ok – I’ve said that before, but it’s also a great thing to make a list of shots you would like to get at some time. Maybe make a To Do list of different types of picture you have seen and would like to try to replicate. Better still take your own slant on a topic and set a goal to make the shot.

5. Don’t overlook “the ordinary” for photography. Some of my good pictures have been taken in my garden or very locally to me. Keep your eyes open for odd shapes in things you usually pass by. There is a wealth of material in your own home and garden areas! This is where learning to SEE the pictures is “required”! A different light, a strange shadow....Simple CAN be excellent!

6. Learning is fun. The topic of photography is massive! Inspiration and opportunity is everywhere and it just requires this “Taking Time to See” and you will be surprised what you could discover. Take time to learn the ins and outs of photography as far as you want to go. READ THE INSTRUCTION BOOK to all your gear. You might be surprised how much easier it is to use the equipment once that’s done!

One basic tip – Just get out there and use the camera!

7. Learn Free! There is so much free information, free software and tools out there on the net. Use them – you do NOT need to spend money to start, apart from the camera and other hardware. You will need a computer but most people / families have them now. Just add free tools and go for it.

8. Test various camera settings. Just read the instruction book and learn what the dials and buttons do. It helps! Many of the point and shoot cameras are pretty sophisticated – much more so than when we started back in the 70s and 80s!! (Oh dear I can hear the violins and mewling starting now! It’s such a shame!) Point and shoot was just that! No (or very few) settings and you got what results you could. Trouble is you also had to pay for the mistakes to be printed! Digital allows a lot more freedom. Play and experiment!

9. Learn the basic rules. Learn what makes a great picture! What the camera sees and records in a picture is really quite different to what we see with our eyes! A few tips from experienced photographers can mean a lot to help your photographic experiences. Online there are innumerable forums and websites that give a wealth of free information. Look for articles on composition and technique; take note of what the “rules”

10. Use the camera. A picture a day. Try it and see how you get on. Make a list of weekly assignments that you set yourself. There are many forums that have Weekly Assignment topics. Try them and keep pushing yourself to do more. Practice, practice works wonders! Keep that camera WITH you!

Author: Mike Finding



Picture of the Month June, 2011

Eric Henderson

How was this picture taken?

Canon 5D MK III

F/16

6 sec

32 mm

Effex Pro 2



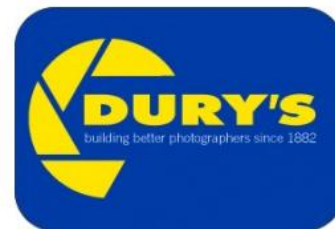
Architectural

Upcoming Photo of the Month Themes

-Rules for Photo of the Month Contest -

1. You **MUST** be a member and dues paid up to date.
2. Photograph must pertain to the Monthly Theme (i.e. November is FOLIAGE).
3. Image size limits: Minimum 4 x 6 to Maximum 12" (long side).
4. Place ONE photo in the Marked Folder on the center table.
5. Photograph needs to be taken within the past 3 months.

Note: *Be sure an put your name on the back of your image.*



Sponsored by Dury's



NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

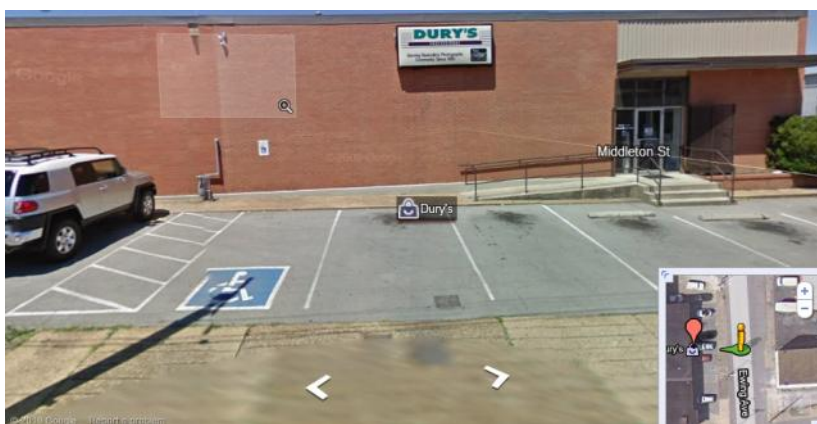
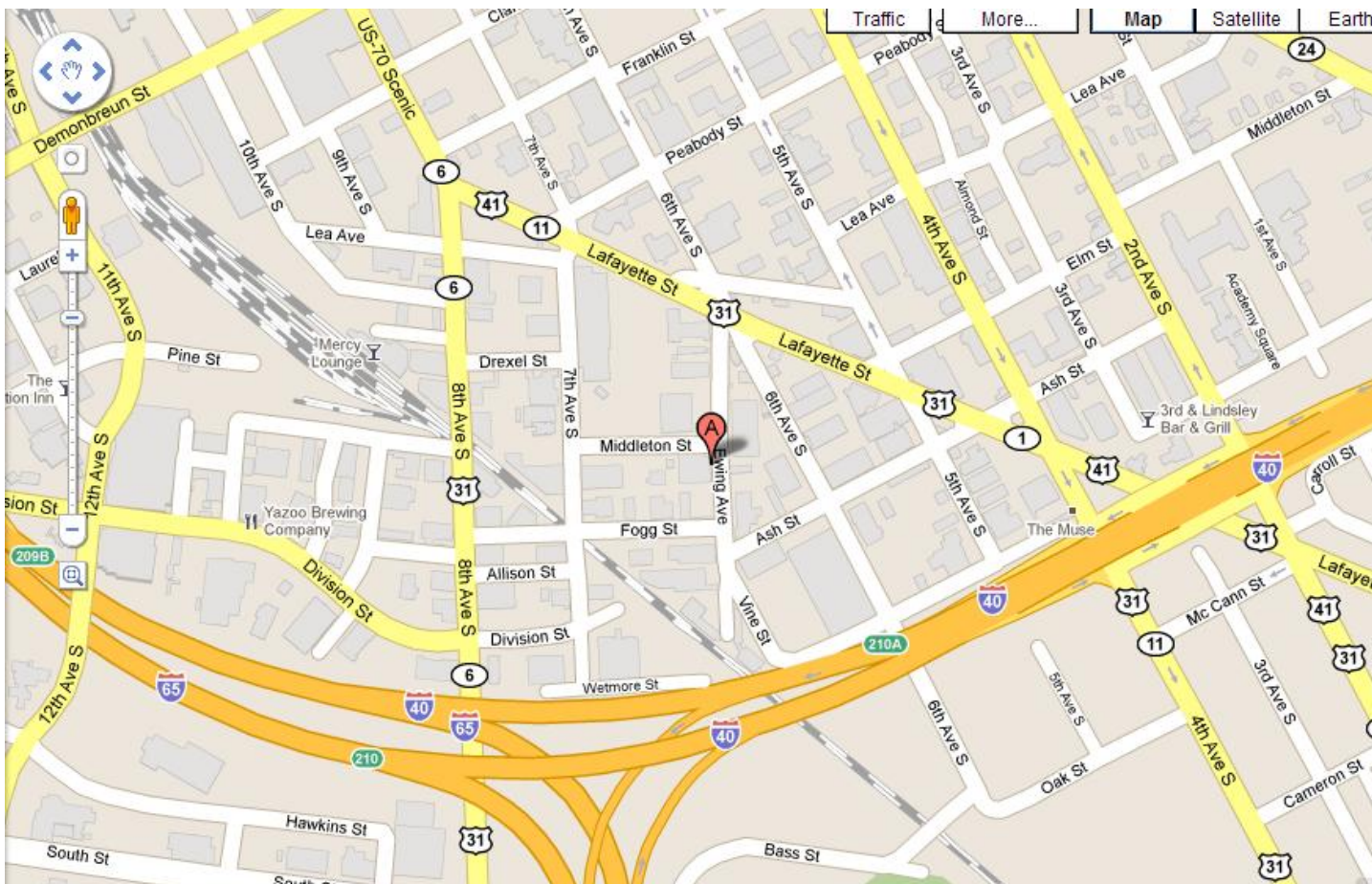
<i>Meeting Date</i>	<i>Speaker</i>	<i>Photo Theme</i>
July	Members slide show	Americana
August	Randy Hedgepath	Black & White
September	John Guider	Night Time Photos
October	Larry McCormack	Reflections
November		Repetitive Patterns

There are still slots for Member Spotlights for some months. Please signup so we can all see some of your best photographs and learn a little more about you. The Member Spotlight was designed to allow club members to learn more about each other. So far we have seen some amazing and wonderful work plus heard several entertaining and informative bio's.



Meeting at Dury's 3rd Tuesday of the month.

Dury's is located at 701 Ewing Ave, Nashville, TN





12 Tips to Maintain a Camera

Digital cameras, like most electronic devices, need extra care when being handled. They have sensitive parts that can be damaged by improper handling. These are the most common practices that can help you maintain your camera so that you can use it for a much longer time:

1. Keep your camera from getting wet unless it is indicated that it is waterproof. Otherwise, moisture will build up inside it which will destroy your camera's internal components.
2. If you are using a rechargeable battery for your camera, the time will come when it no longer works as well as it used to. Typical Lithium Ion batteries last up to 500 cycles after which a decline in its performance can be noticed. Dispose of your batteries properly and replace them with new ones.
3. Always keep your lens clean. This is especially the case if you have a digital SLR as its lens is more complex and need better maintenance. Read your user's manual on how to maintain your camera's lens.
4. Avoid dropping your camera. As mentioned earlier, your camera contains sensitive equipment which may be destroyed due to excessive shaking or impact.
5. When shooting pictures in the sea, make sure to protect your gear by waterproofing it well. Salt water can corrode your camera. Therefore, you should gently wipe its surface with a cloth dipped in fresh water to rinse off remnants of salt water on your camera. Wipe it dry after.
6. Handle all moving parts of the camera with care. Never force hinges, buttons or dials if they seem stuck. Call tech support who can walk you through possible fixes, or advise if the camera is in need of repair.
7. Turn off the camera before removing or disconnecting the power source or a cable, or removing the battery or memory card.
8. Store your camera correctly if it isn't going to be used for a long time. Keep it in a cool, dry place with packets of silica gel to prevent condensation, and remove the batteries.
9. Do not place it in direct sunlight for prolonged times or in a car when it is hot. Pointing the camera lens towards strong sunlight for a prolonged time can ruin the sensor.
10. Do not apply lens cleaning fluid directly to the lens. If needed, place a few drops on a camera cleaning cloth. Microfiber clothes are highly recommended.
11. Always replace the cap on your camera's lens when not in use – dust will readily settle on an exposed lens.
12. Use a strap to avoid accidentally dropping your camera.



Finally; always refer to your camera User Manual for specific instructions. *Author: Riyadh Aljarallah*

Photographing Water



Photographing waterfalls presents the photographer with the opportunity to create some very creative shots. When photographed properly, you can make running water appear soft and almost ghost-like.

This technique is not difficult to master, but it takes a fair amount of stamina and perseverance to achieve... not to mention some physical agility.

This technique is best suited for cameras that have the ability to manually adjust the shutter speed and focus. Digital Single Lens Reflex (DSLR) cameras are best equipped for this type of setup, but quality point-and-shoot cameras may work just as well.

Shutter Speed

In order to create the soft, flowing appearance, the camera must be set to either manual or shutter priority mode. By using shutter priority, the photographer can adjust the shutter to a slow speed while the camera adjusts the aperture settings automatically. Since we will be working with slow shutter speeds, stabilization is critical for this type of shot, which presents a unique challenge in itself. Flowing streams and waterfalls are generally located along rugged terrain, and carrying additional equipment may be difficult, if not hazardous. As an alternative, a couple of bean bags placed on an available stable surface may be adequate and certainly, much easier to carry.

Once you locate a body of moving water you would like to photograph, set your camera to shutter priority as described above (see the article on shutter priority for more detail). You will need to shoot at a slow shutter speed in order to create the illusion of motion in your photograph. Begin with a relatively slow shutter speed, perhaps about 1/8th of a second. You may need to experiment with the shutter speed to create the effect you need, depending upon the available light and the speed of the moving water.

Whenever you shoot at slow shutter speeds, there is an increased risk of introducing camera shake. Even the slightest vibration, such as releasing the shutter, can create a shaky photograph. One way to overcome this risk is to use the camera's self timer in lieu of manually depressing the shutter release button. Using the timer is just one way you can increase the chance of creating a

great shot.

Bracketing

Many DSLR and some point-and-shoot cameras are equipped with a bracketing feature. Bracketing allows your camera to capture sequential shots in burst mode at various shutter speeds. The advantage to using bracketing is speed. You will be able to



capture more shots in a shorter period without having to adjust the shutter speed between shots.

The disadvantage is that you will not be able to use the automatic timer since bracketing requires you to switch to burst mode and maintain a depressed shutter during the shoot. An alternative is to use a remote shutter release if at all possible. This will not only allow you to avoid introducing camera shake, but you will be able to keep your feet dry as well.

Focus

This type of shot is best suited for manual focus for several reasons. Since you will be shooting at a moving object, the camera may attempt to focus on the a floating stick, or the water itself. This will also allow you to concentrate on water moving over rocks or areas where white caps are generated by the moving water.

Author: Peter Timko

Soft Boxes

Soft boxes are an essential part of any studio set up, yet to many of us, who don't frequent the studio environment, it may seem they are simple to set up and use. However, this is not the case and in this series of three videos from Jay P Morgan, we learn the basics and intricacies of setting up soft boxes in a real studio setting.

In this first video Jay shows us the effect of different sizes of soft boxes. Some of the lessons we learn from this video include:



test

Video length 4 minutes

The area of coverage between a small soft box and a large soft box is basically the same.

The difference is the quality of the light and how it wraps around a subject.

A large soft box will wrap nicely around the subject and produce a soft, diffused shadow on the background.

A small soft box will create a harder more defined shadow.

The use of a grid on a soft box reduces the coverage area and makes the light more controllable.



The second video demonstrates soft boxes in practice for a commercial shoot.



Video Length 4 Minutes 45 Seconds

Some of the details we learn from this include:

It is important to choose the right soft box for the subject.

A large soft box will light both sides of the model at once, filling in any shadows

The small soft box is idea for key lighting as it creates shadows but cannot fill them.

The same principles apply for rim lighting, if you want a soft diffused rim light then a large soft box is the best option, if you prefer a hard, well defined rim light, choose the small soft box.

To light the green screen background Jay uses two large soft boxes with green gels giving a soft even light over the entire background.

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The third and final video shows us how to light a bottle with soft boxes.



The key lessons from this video are:

Video 5 minutes

Use a black background, the black reflects into the edges of the bottle.

Use a black piece of wood as a stand for the bottle. This eliminates the risk of shadows and reflections.

The background light is a medium strip soft box, by maneuvering this closer or further away, you can make the black strip along the bottle larger or smaller. It also creates a nice soft glow inside the bottle.

The key light is a medium strip box turned horizontally creating a nice highlight on the bottle.

The fill light is a small strip box, creating a rim light to the left as well as lighting the neck of the bottle.

Lastly a large reflecting card is placed to the left, to add some reflection to the bottle's label.

To create that just out of the fridge look, a 50/50 mixture of glycerin and water is sprayed over the bottle.

So, there you have it, the humble soft box practically and comprehensively explained

Author : Janson R

Vintage Car Photography



Cars that were manufactured before the end of World War II (1945) are classified as vintage cars while those manufactured between 1945 and 1975 are categorized as classic cars.

Before you venture to photograph the cars, either vintage or classic it will be a good idea to know the basics of car body structure.

From the exteriors, a typical car can be identified by its unique features like body contours, bonnet / hood, bumper, grill, boot / trunk, unique logo or insignia etc.

All modern cars are categorized by its basic type like sedan, hatchback, coupes, station wagon, convertible, luxury and sports cars. For the vintage and classic cars, these may not be the case! You will be surprised to know that there are many vintage cars that have engines in their back (boot) and trunk in the front (bonnet).

Let us now, get to the actual art of photographing these beauties.

One of the challenges in photographing the vintage and classic cars is to locate them! The best opportunity arises when there is a rally or exhibition organized in your locality or city. Remember always, that there will other photographers to photograph the beauties. Always, be courteous to the other photographers, who have as much right to click as you do.

Although, any digital camera will suffice, for best results take your Digital SLR camera. The selection of lens depends on various factors like location, lighting etc. The best would be get the opportunity to shoot in golden hours, ie. couple of hours after sunrise and couple of hours before sunset in outdoor location. On some occasions, when there is a rally being organized of the vintage and classic cars, the cars assemble at the start point in an open space where they are parked prior to the flag off. Generally, there is no race but only a rally from a location to another. It is indeed a feat to get these ancient cars up and running with mounting costs to maintain them on regular basis.

Select a car of your choice and then position yourself at a vantage angle so that you are able to capture the entire length of the car. Next shift your position so that the car is facing diagonal and then take couple of photographs. There are two angles from which the car can be photographed, first the classic standing position and the second is it to align yourself to the height of the bonnet, which in most of the situations will be about your waist height. A Digital SLR camera with tilting LCD will be an advantage.



At all times, keep safety in mind. There may be other cars which are being driven around the rally place and other people moving about.

Pay special attention to the detailed artwork of the logo / insignia and other metallic carvings on body of the vintage cars. These can be best photographed with a prime lens or even better with a macro lens, depending on the light and time available to shoot.

Once, you have covered the exteriors; focus on the interiors like the dashboard, steering wheel and back seats. In most of the vintage cars, the interior upholstery is made up of genuine leather and very finely articulated dashboard of teak wood or redwood with lacquer finishing. Always take permission, before taking photographs of the inside as you may require opening the car doors and seating yourself inside. Avoid using the in-built flash or dedicated flash, as some of the interiors components will be shining stainless steel or even gold-plated art work.

Author: Pashminu Mansukhan



Upcoming Charitable Events

October 6 and 7 the MS Jack N' Back to Lynchburg, TN

November 4, TN Hemophiliac Walk in Nashville

[See website for additional information](#)

Music City BMX Adventure Outing !

We've got another awesome sporting event lined up with action packed fun for all ages. Music City BMX is a bicycle motor cross track sanctioned by USA BMX. From the moment that the starting gate slams down, up to seven racers blast at a full sprint towards obstacles of big jumps with big air, steep backsides, deep turns and downhill sections that can add up to massive speeds. To realize the thrill of BMX racing you have to experience it !

We have gotten permission to shoot as a group on Sunday August 5th. As always, you MUST be a current NPC member to attend with the adventure group and also have a signed hold harmless agreement form turned in before the race. Race time is at 3:30pm but practice begins at 2pm.

There is no admission or parking fees, but parking does get a bit packed sometimes. The location is 2901 Bell Road - Nashville at Hamilton Creek Park on Percy Priest Lake.

Check it out ~ We hope you can come and enjoy the adventure !

www.musiccitybmx.com

The Digital Focus Group will not be meeting next month.

If you have any comments, complaints, suggestions email at

rodshean@bellsouth.com

If you want something included in the newsletter please email no later than the second Tuesday of the month.